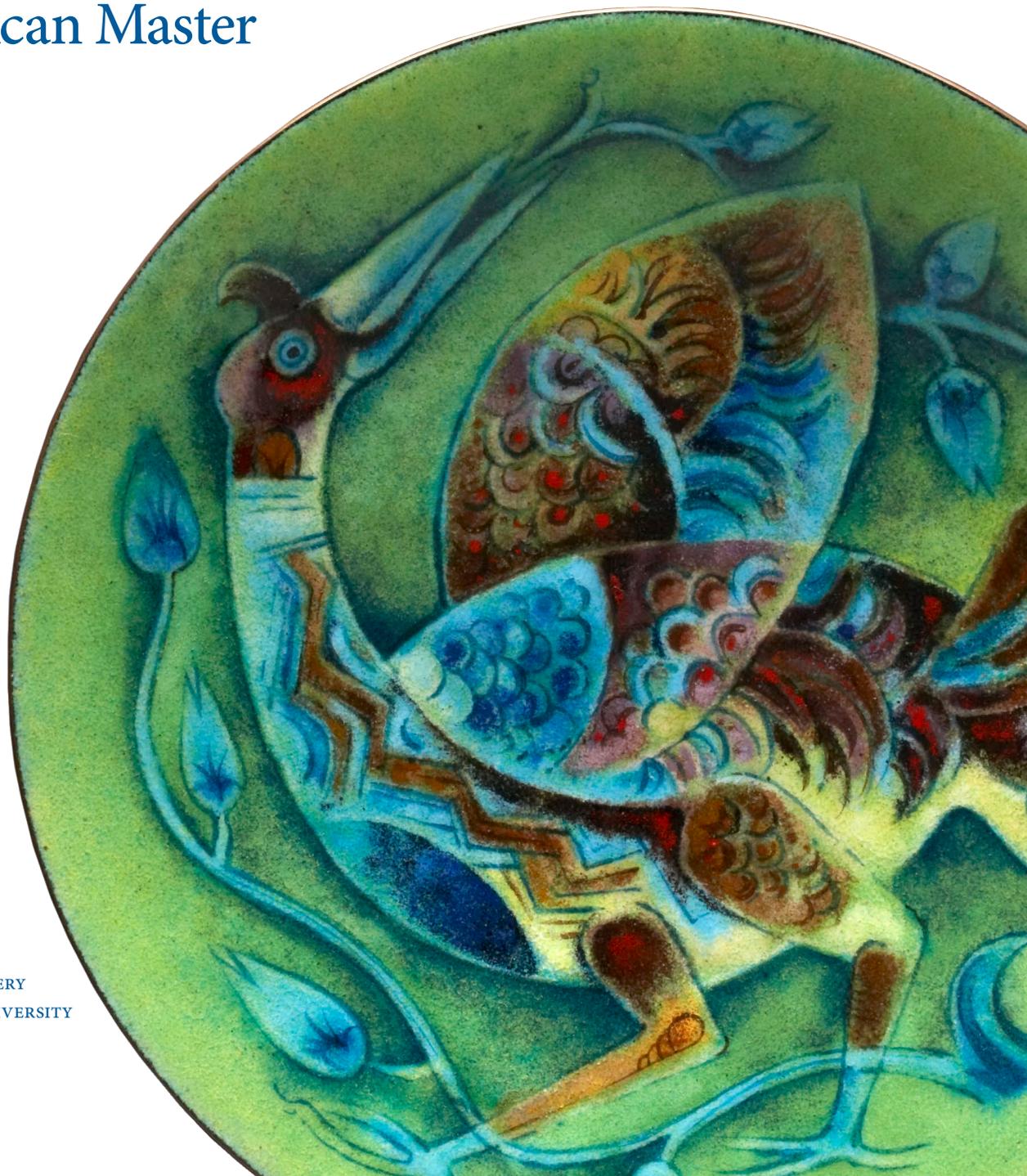


Karl Drerup (1904–2000)
Enchanted Garden: Enamels by
an American Master



KARL DRERUP ART GALLERY
AT PLYMOUTH STATE UNIVERSITY

cover image:
Karl Drerup
Plate
Enamel on copper
7 ¼ inches diameter
New Hampshire, 1945–1960
Private collection
John Hession photograph

Karl Drerup (1904–2000)
Enchanted Garden: Enamels by
an American Master

August 15–October 27, 2007

KARL DRERUP ART GALLERY
PLYMOUTH STATE UNIVERSITY



Karl Drerup
Roundel
Enamel on steel
6 inches diameter
New York, about 1939
Private collection
John Hession photograph

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Karl Drerup
Plaque
Enamel on steel
14 ¾ inches square
New Hampshire, 1950–1960
Private collection
John Hession photograph

Introduction

IT IS AN HONOR for Plymouth State University to present *Enchanted Garden: Enamels by an American Master*. As Catherine S. Amidon, director of the Karl Drerup Art Gallery notes, *Enchanted Garden* is part of a series of exhibitions honoring the work of Karl Drerup in the art gallery that bears his name.

What a wonderful legacy Karl Drerup has provided. He was an extraordinary artist of international acclaim, working for most of his career in his studio at Plymouth State or in his nearby home. Thanks to the generosity of his son Oliver Drerup and of his friends George and Louise Hauser, I have been introduced to the wide range of Drerup's creativity in paintings, drawings, ceramics, and enamels. This current exhibition focuses on the enamels, with their vibrant, luminescent colors and striking designs.

Drerup's legacy also exists in the students whose lives he touched and often transformed. For years, this internationally recognized artist was the one-person art department, teaching in every medium from the basement of Rounds Hall. Alumni describe him with enormous affection as the handsome man with a winning smile who expanded their horizons of the art world, brought them to a lifetime of appreciation of art, and allowed them to flourish as creative artists by offering both praise and rigorous criticism. One former student recalled Drerup's perplexity as he tried to think of something supportive to say about a piece on which she had not expended sufficient effort. She said that he finally commented, "You cleaned up the area nicely. Now go back to work."

Drerup would be pleased and proud to see the current art department, a flourishing and innovative department offering programs in studio art, art history, art education, and graphic design, with undergraduate and graduate students and faculty members focused on ceramics, drawing, painting, printmaking, sculpture, and more. I like to think he would recognize that work, too, as partially his.

Sara Jayne Steen, President
Plymouth State University



Foreword

KARL DRERUP'S ACTIVITY in New Hampshire from mid-century has engendered many warm and loving memories that PSU is capturing and collecting of this great artist. Beyond the facts of his career, his rich legacy as a person gives us many people to thank for these first steps in creating a more comprehensive record of Drerup and his mid-century milieu. For this exhibition and catalog are not finished acts or final products. *Enchanted Garden: Enamels by an American Enamelist* is part of a much larger process of dedicated research, archiving, and informing about the life and work of Karl Drerup and the context in which he worked during the American craft movement when he touched, nurtured, and inspired so many people across the country.

All thanks must start with Karl and Gertrude Drerup's son, Oliver Drerup, who has remained a devoted and tireless advocate of his father's work. He supplied information, photographs, and other important resources. Family friends George and Louise Hauser and Larry and Pia Sunderland have been essential in bringing to life memories and stories from the 1930s to his legacy today. And a very special thank-you goes to Diana Collecott, Jeannine Falino, and Jane L. Port for their devoted research.

But those individuals are part of a larger community that has a special place in their hearts for Karl Drerup and his work. To continue to try to single out each individual who has participated would be a disservice to the many helpful agents with whom we did not work directly. Thank you to the many who have made this exhibition possible.

Catherine S. Amidon, Director

Karl Drerup Art Gallery at Plymouth State University

Helmut Koenig
Drerup at Home in His Studio
Yankee Magazine July, 1947
Private collection

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Charles Buckley
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Marianne de Trey
Ulysses Dietz
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Gretchen Goss
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Jan Serfass
Sara Jayne Steen
Ann Thurston
Sue Tucker
Cynthia Vascak
Christopher Williams



Karl Drerup
Plaque
Enamel on steel
6 inches square
New Hampshire, 1945–1960
Private collection
John Hession photograph



Karl Drerup
Plaque
Enamel on steel
11 ½ inches square
New Hampshire, 1945–1960
Private collection
John Hession photograph

Enchanted Garden: Enamels by an American Master

JANE L. PORT

BY 1937, THE YEAR Karl Drerup immigrated to New York, he had exhibited paintings, graphic works, and ceramics with artists including Wassily Kandinsky, Salvador Dali, Max Pechstein, and Käthe Kollwitz in Münster, Berlin, Milan, New York, and on Tenerife in the Canary Islands. Equipped with talent, energy, and a broad artistic and humanist education, Drerup quickly established his reputation in the United States (fig.1).

Early Life and Education

Karl Joseph Maria Drerup, second son of Ludwig and Elisabeth (Steffan) Drerup, was born August 26, 1904, in Borghorst, north-west of Münster in Westphalia, Germany, one of six children in a wealthy Catholic household. Drerup's father died in 1906 and his mother remarried within a short time. She and his stepfather were devout Catholics, and as an adolescent Drerup was enrolled in an austere Cistercian monastery school over a hundred miles from home.

An excellent but mischievous and fun-loving student, Drerup found the strict discipline of the school oppressive and used his natural talent and inclination for drawing to amuse himself and his friends by creating caricatures of the resident monks in a small notebook. Though the notebook was subsequently discovered and confiscated, it helped to convince his parents and teachers that the religious life was not for Drerup. When he left the monastery, the young artist was allowed to

attend art school at the Münster Kunstgewerbeschule.

In Münster, Drerup focused on the graphic arts. For his degree, he engraved illustrations for a history of the nearby town of Kamen. After graduating, he spent a year traveling with friends on horseback through Spain, Italy, and North Africa. On his travels, he contracted tuberculosis and spent three years recovering in a Swiss sanatorium. After a visit home to Münster, Drerup was to return to Switzerland, but on route he abruptly changed his plans and boarded a train to Berlin where he had long wanted to study art at the graduate level. Drerup's parents disapproved of him living alone in the city and refused to support him financially, but a paternal uncle stepped in to provide the young artist with an apartment and housekeeper.¹

In Berlin, he enrolled in the Vereinigten Staatsschulen für Freie und Angewandte Kunst (Unified State Schools of Fine and Applied Arts) where he earned a master's degree in graphic arts studying with Hans Meid (1883–1957), a major graphic artist of the 1920s and 30s. Around the time he graduated, Drerup engraved 42 illustrations for a 1931 German edition of Prosper Mérimée's novella *Carmen*. His graphic work reflects Meid's romantic narrative style but is expressive and bold in form, the drawings enlivened by the spontaneity and energy characteristic of his work (fig. 2).²

Other prominent artists like Käthe Kollwitz (1867–1945) taught at the Vereinigte Staatsschulen in Berlin and maintained



figure 1
Unknown photographer
Karl Drerup
Black and white photograph
5 x 3 inches
Canary Islands, about 1935
Private collection



figure 2
Karl Drerup
Carmen
Ink
13 ¾ x 10 inches
Florence or Münster,
about 1930
Private collection
John Hession photograph

their studios in the school. Drerup remembered Kollwitz chiding him during student critiques for his overt attempts to produce socially and politically motivated art. She believed his strengths lay in his fertile imagination and technical virtuosity.

After completing his studies in Berlin, Drerup traveled to Florence for further graduate studies in painting, concentrating on the figure and composition with Felice Carena (1879–1966) at the Accademia di Belle Arti. He excelled at portraiture and produced numerous examples throughout his lifetime, usually with bust or half-length formats. The artist's subjects confront the viewer directly and candidly, and his numerous self-portraits illustrate an unflinchingly critical self-examination (fig. 3).

While in Florence, Drerup also learned the art of painting on pottery through informal lessons from his landlady, the owner of a small pottery works. The majolica wares are characterized by colorful imagery painted on an opaque white tin-glazed ground over earthenware. Painting these tiles and vessels suited his imagination and ability to create strong images within a very small space—an ability that served him well in his later work with enamel on metal. He soon began to exhibit his tiles, bowls, and animal sculptures in applied art exhibitions in Germany and Italy.

A piece typical of this period in Drerup's work is this small bowl in which luminous color and economical line create the droll image of an octopus looking for a fish dinner. (fig. 4).

Karl and Gertrude: Partners for Life

In 1932, a mutual friend in Italy introduced Drerup to Gertrude Lifmann, a young German studying Italian language and literature in Rome.³ She had mastered French and Spanish and had learned English as a student at the London School of Economics. The two fell in love at first sight, though with the rise of fascism in Europe they faced grave problems. Because of Gertrude's Jewish heritage and Drerup's long-standing and well-known anti-Nazi position, they knew it would be impossible to return home to Germany. However, once together, Gertrude and Karl remained so for more than 40 years, until Gertrude's death in 1977.

After Drerup received his degree in painting from the Academy in Florence, he traveled with Gertrude to Madrid. He had completed many images of Spanish life for *Carmen* and another drawing of a cityscape entitled "Aux Cadiz," now held in the Pennell collection of the Library of Congress.⁴ Another subject that recurred through Drerup's drawings, paintings, and enamels was dramatic images of the Spanish bullfighting ring. Though the artist focuses on the bull's massive power, the images express a large measure of vulnerability and nobility in the animal's courage as he boldly persists against the men, horses, and steel set against him (fig. 5).

In Madrid, Drerup was again ill with tuberculosis. Gertrude cared for him and worked as a translator. One of her clients was an American professor named Silverman from Pittsburgh's

Carnegie Institute of Technology who was attending a ceramics conference in the city. The couple would later reconnect with him when he sponsored their immigration to the United States.⁵

An Emerging Career

In 1934, Drerup's talent was acclaimed in an exhibition promoting the development of applied arts in Germany:

The ceramic work of Karl Drerup of Münster–Florence illustrates the use of rich decorative ornament in applied art. The naturalistic and folk-like imaginative power of this playful painter resembles lush tropical vegetation. What a fairytale fantasy is poured out over his plates, vessels and the 'mountain' of his colorful glazed tiles! A colorful, magical, animated world of imaginary animals, mythical people and living creatures of the mountains and sea come alive and achieve a magical life of their own... One experiences the abundance of life of southern lands around the Mediterranean in these ceramic paintings and almost forgets the form and medium...and still they remain in harmony with the artist's paintings.⁶

A Safe Haven in the Canary Islands

In 1934, Drerup and Gertrude traveled south to the small town of Puerto de la Cruz on Tenerife in Spain's Canary Islands. Situated between the shores of Spain and Africa, the remote tropical islands provided a sense of safety for the couple and for other artists, writers, and academics such as Bertrand Russell, English poet Basil Bunting, and Spanish publisher and art promoter Eduardo Westerdahl. Gertrude taught English to earn a living, and Drerup (or Carlo, as he was called by friends since his first days in southern Europe and throughout his life by Gertrude) drew and painted. He later noted that the tropical climate of the Canaries finally cured his tuberculosis (fig. 6).

Drerup's work in the Canaries explored local scenery and native working people and animals, including fishermen, farmers, and women carrying produce to the marketplace. The island's terraced fields are reflected in the multi-levelled

compositions of later enamels depicting birds and other subjects arranged in horizontal rows. In 1934, he was given a one-man exhibition in the islands by Westerdahl, publisher of the Spanish avant-garde periodical *Gazeta de Arte*.⁷ Two years later, he participated in another Westerdahl exhibition on Tenerife with other painters including Salvador Dali, Max Ernst, Wassily Kandinsky, and Paul Klee.⁸ Among the six oil and gouache paintings he exhibited were two entitled "Mujeres" (Women) from a series of cubist-style images of market women. The paintings were later reflected in a series of enamels featuring the same subject (plate 1).

By 1937, Europe's fascist governments had rendered life dangerous even in the far-flung Canaries. Leaving separately, Gertrude and Drerup made their way through England to the United States. Gertrude's excellent language skills allowed her to pose as an English woman as she traveled first to Amsterdam to visit members of her family and then through London and on to New York. Of her five family members living in Amsterdam, two would perish in concentration camps.

New York

In the United States, Drerup's ceramic painting brought his first success. In 1939, his design for a porcelain vase depicting a shepherd garnered the Purchase Award from the Eighth National Ceramic Annual and was acquired by the Syracuse University Museum, now the Everson Museum. The vase was illustrated in a number of art periodicals in the months following the exhibition.

Drerup had collaborated with fellow émigré and ceramist Franz Joseph von Tury on the vase, and after the award their work was in demand. Drerup later remarked that they produced "carloads" of decorated porcelain vases, lamp bases, and tiles for George Jensen, Inc., Rena Rosenthal's Austrian Workshop, and other New York shops and galleries. Drerup and von Tury also exhibited ceramics in the Young Americans section of the 1939–1940 New York World's Fair (fig. 7).⁹

The Hungarian-born, German-trained von Tury, a ceramics engineer at New Jersey's Ford Sanitary Porcelain Works, had come up with a one-fire glaze for the factory's porcelain clay.

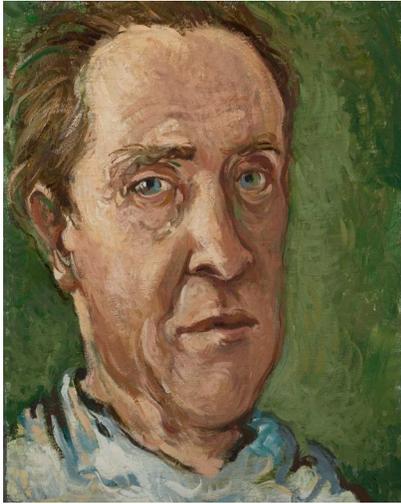


figure 3
Karl Drerup
Self-portrait
Oil on plywood
15 ¾ x 13 inches
New Hampshire,
about 1955
Private collection
John Hession photograph



figure 4
Karl Drerup
Bowl
Porcelain
8 inches diameter
New York, 1938–1939
Private collection
John Hession photograph

The forms of the various wares were designed and their surfaces decorated with quick gestural figures by Drerup. The pieces were then cast and, at night, run through the factory's room-sized kilns in the empty spaces between lavatories and toilets.

In the 1930s, enamels were considered a part of the ceramics field. Drerup had seen the work of the contemporary Ohio enamelists Kenneth Bates and Edward Winter at Syracuse University's Ceramic National Exhibition when it traveled to New York City in 1937, and designer Tommi Parzinger had remarked to him that there were no fine enamels being made in New York. Like majolica painting on ceramics, the creation of small, intimate objects made of glass on metal appealed to Drerup. Further, the materials needed to make enamels—ground or powdered glass, copper or steel, flux, and a small kiln—were then in good supply, inexpensive, and allowed him to work on his own.

Drerup learned the art of fusing glass to metal at the same time he produced porcelain wares with von Tury. He studied English and European textbooks and experimented with a small kiln in his home studio. To gain practical hands-on experience, he also worked for a short time with William Frederick Stark, a German-trained painter and enamelist, who had emigrated to New York some years earlier, and who, according to Drerup, owned a sign shop downtown.¹⁰ Drerup's and Stark's signatures can be found on a small number of surviving works including a

large multi-part enameled panel exhibited at the World's Fair. It features geometric figures that suggest the forms of the World's Fair's emblematic Trylon and Perisphere structures that dominated the central area of the Fair's "Great White Way" (plate 2).

Drerup's broad background in the applied and fine arts enabled him to progress quickly toward enameling independently. With the exception of some later pieces done in cloisonné, he largely favored the painterly techniques of the Limoges-type pictorial enamels first produced in 15th-century France. A meticulous craftsman, Drerup started his enamels by preparing sketches on paper. Next, he underpainted the metal ground in light and dark tones and then began the application of opaque and transparent enamels. Many firings were required as the work was built layer by layer. The art of painting on metal suited his love of storytelling, and he considered the work a continuation of his oil and ceramic painting.¹¹

In 1939, Drerup entered two enamels in the Eighth Ceramic National at Syracuse, listed simply in the catalogue as "Idyll" and "Horse." Around the same time, he entered two enamel bowls, "Green Pears" and "St. Hubertus" in the New Americans section of the World's Fair. Among other newcomers who exhibited work in this section of the Fair were Joseph Albers, Vally Wieselthier, and László Moholy-Nagy.¹² In autumn 1940, New York's Metropolitan Museum of Art acquired the first of two Drerup enamels for its permanent collection.



figure 5
Karl Drerup
Bull
Oil on masonite
5 ¾ x 10 ¼ inches
New Hampshire, about 1950
Unsigned
Private collection
John Hession photograph

[A]n enamel plate with a still-life subject in shades of green, blue, and yellow and a subdued red. By successive firings the enamel has been given such depth and brilliance that the colors show through it with rich effect.¹³

In New York, Drerup met two individuals working to develop and market American craft: Aileen Osborne Webb, founder of the American Craft Council and the periodical *Craft Horizons*, and David R. Campbell, director of the League of New Hampshire Craftsmen, and later the Museum of Contemporary Craft (now the Museum of Arts & Design). Drerup remembers consulting with Webb “over many long lunches” about how best to promote and raise the level of American craft.¹⁴

David Campbell, a New Hampshire resident and Harvard-trained architect, worked tirelessly to bring highly-skilled artist craftsmen like Drerup, Edwin and Mary Scheier, and Vivika Heino to live and work in the state. Drerup did not hesitate to choose the peace and grandeur of the White Mountains over the hectic “business” of art in New York City, but the Drerups were considered enemy aliens during the war and were not able to move from New York. In 1944, they became American citizens and moved to New Hampshire in the summer of 1945.

New Hampshire

As in the Canary Islands, much of Drerup’s work in New Hampshire reflected the natural world, the working people, and

animals around him. He produced a number of enameled versions of pond life from small bowls with a single green toad to large enamels like the two-part panel portraying a veritable aquarium full of creatures (plate 3).

Drerup considered himself a secular humanist, but loved the religious stories and legends he learned as a child. The valiant St. George slaying the evil dragon appeared on ceramics he produced in Florence and continued in his repertoire of images throughout his working life. The legend of St. Hubert was another favorite subject. Hubert was said to have experienced a Christian revelation during a hunting trip after seeing an image of the crucifixion between the antlers of a stag he was about to kill. Both symbols stand as metaphors for Drerup’s work—St. George for the struggle against evil and St. Hubert for the sanctity of the natural world and its redemptive power for mankind (plate 4).

More whimsical imagery, like the octopus and fish image, arose from Drerup’s memories of life in the Mediterranean world and his knowledge of classical art and literature. Other themes included the masks of comedy and drama, mermaids and mermen, and characters from mythology. In one small square enamel plate, Pan merrily plays his horn while seated impishly on the back of a goat who, in turn, catches our eye with a knowing look—a story communicated quickly and surely to the viewer (plate 5).

As a child, Drerup learned to juggle to entertain his family and friends, and jugglers and other circus, stage, and carnival



figure 6
Karl Drerup
Canary Island Seascape
Oil on board
6 x 8 inches
Tenerife, 1937
Private collection
David Bohl photograph

performers appear repeatedly in his paintings on canvas and on metal. A juggler holding a single ball is seen between performances in a dramatic design that commands the entire space of a large vertical three-part enamel (plate 6). It was not unusual for Drerup to portray jugglers and other entertainers outside their public performances. He often pictured them practicing for their peers as in this example from a series of circus-themed oil paintings by the artist (plate 7). Accordingly, the respect of professional colleagues mattered greatly to Drerup while popular acclaim did not.

An American Master

Drerup's enamels helped to establish the highest standards for early national exhibitions of American craft. In 1944, 40 of his enamels appeared in a multi-media craft show at the Baltimore Museum of Art.¹⁵ In the late 1940s and 50s, his work traveled to new juried annual exhibitions such as the American Craftsmen's exhibitions inaugurated by Arthur Pulos at the University of Illinois at Urbana. Drerup was also a highly-prized juror at Syracuse's Ceramic Nationals and at the Wichita Art Association exhibitions.

By the mid-1950s, a number of all-enamel exhibitions had been held. In 1954, New York's Cooper Union exhibition traced the medium's history from the middle ages and exhibited the best contemporary enamelists, including Edward Winter, Kenneth Bates, and Karl Drerup, beside historic enamels.¹⁶

Among the enamels by Drerup was a large wall cross depicting scenes from the life of Christ (plate 8).

Drerup had produced small grisaille enamels like this elegant profile of a youth in the early 1940s for sale at George Jensen's shop in New York (fig. 8). In 1959, the Museum of Contemporary Craft commissioned prominent American artists to create enamels using many different techniques. Drerup's assignment was to create a series of enamels that illustrated the technique of grisaille enameling, a type of painted enamel in shades of gray achieved by varying layers of white over black enamel. The director of the museum wrote of Drerup:

[Drerup's] technical mastery and style soon became well known; he works largely in the Limoges painting technique, retaining the jewel-like quality of the earlier prototype. He has been shown widely in regional, national and one-man exhibitions and his work is in many museum collections.¹⁷

Two years later, Drerup was described as "the venerable enamelist of liquid transparent colors shaped into private fantasies."¹⁸

Like many of his highly-educated fellow Germans, Drerup was courted by academia. In the early 1940s, he taught drawing and painting at Adelphi College (now University) on Long Island. His departure from Long Island prompted job offers



figure 7
Karl Drerup and
Franz Joseph von Tury
Lampbase
Porcelain
15 ½ inches
New York, 1938–1939
Private collection
John Hession photograph



figure 8
Karl Drerup
Dish
Grisaille enamel on copper
3 ¼ inches diameter
New York, 1940s
Private collection
David Bohl photograph

from Michigan State and from Scripps in California. In New Hampshire, Drerup was offered a teaching position at Dartmouth College by President Robert Strong, who had served as president of the League of New Hampshire Craftsmen for four years.¹⁹

Drerup saw no need to move and declined Strong's offer. After settling near Plymouth, he had given two day-long drawing workshops at the local teachers' college and became immediately engaged by his students' enthusiasm. He remained at Plymouth State College (now University) for 20 years, founding the fine arts department, and gaining legendary status as a teacher and mentor. Drerup's teaching career allowed him to end production of enamels for New York shops and galleries and provided a welcome contrast to the long, solitary hours of work demanded by his enamels.

Through the late 1940s, 50s and 60s, from his quiet perch on a mountain road, Drerup continued to create the enamels that earned him national renown. His work influenced and inspired many contemporaries. California enamelists Jean and Arthur Ames credited Drerup with single-handedly reinventing the art of Limoges enameling.²⁰ A number of his peers, including glass artist Maurice Heaton and jeweler Margret Craver, sought his advice in overcoming technical problems in their own enameling work. Later, he mentored young artists, notably New Hampshire ceramist Gerry Williams. Drerup's own collection of crafts by other artists testifies to the esteem held for him by those artists,

all of whom traded for Drerup's work with their own. They include Maurice Heaton and ceramists Peter Voukos, Mary and Edwin Scheier, and Toshiko Takaazu.

Karl Drerup's artistic legacy is rich in many ways— in the lively memories held by his myriad students, in the esteem of his colleagues, and in his masterful paintings on canvas, ceramic, and metal that continue to delight viewers with the artist's view of life as an enchanted garden.

Endnotes

- 1 Details of the artist's biography in this essay derive from several sources: Drerup and Sunderland family papers; private collections; the author's conversations with Karl Drerup, Massachusetts, 1993; interviews by Robert Brown, 1974–1975, Archives of American Art, Smithsonian Institution; a sketch of Drerup's life drawn and transcribed from a tape recorded interview with Karl Drerup in New Hampshire in 1976; Karl Drerup Papers, 1933–1974, Archives of American Art, Smithsonian Institution, microfilm reels 3961-3962; and Drerup's recorded conversations summarized in Oppi Untracht, "Karl Drerup: Enamelist," *Craft Horizons* Vol. 17, No. 1 (New York: February 1957), 10–15.
- 2 A movement for progressive art education combining the applied and fine arts started in Germany and Austria in the early 1900s. See William Owen Harrod, *Bruno Paul: The Life and Work of a Pragmatic Modernist* (Stuttgart: Menges, 2005), 61, for a history of the Vereinigte Staatsschulen formed in 1924 by joining the centuries-old Prussian Royal Academy of Art with Berlin's school of applied art. See also Prosper Merimée, *Carmen: Eine Erzählung, Mit 41 Illustrationen von Carl Drerup* (Berlin: Deutsche Buch-Gemeinschaft), 1931.
- 3 Gertrude Drerup referred to meeting Karl "14 years ago" in a letter to Elizabeth Sunderland dated March 26, 1946. Sunderland Family Papers, private collection. The Sunderlands were lifelong friends of the Drerups from spring 1938 when they met in Rockville Centre on Long Island.
- 4 Karen F. Beall, compiler, *American Prints in the Library of Congress: Catalog of the Collection* (Baltimore: John Hopkins Press, 1970). Karl Drerup, *Aux Cadiz*, 1929, Etching, Pennell Fund, Library of Congress.
- 5 Author's conversation with Lawrence Sunderland, New Hampshire, 2004. Though family history does not include the professor's first name, he was possibly Alexander Silverman whose catalog was in the Drerup's library. See Alexander Silverman, "Glass: Artist, Designer, Artisan," reprinted from *The Glass Industry*, 21, no. 7 (July 1940).
- 6 L.R. Rohling, *Münster Anzeiger*, January 18, 1934, Contemporary Westphalian Applied Art Exhibition, Westphalian Artist's Union, State Museum. [translation Jane Port]
- 7 *Un Invitación de la Gazeta de Arte a la exposición del pintor Carl Drerup 12/1934 to 1/15/1935*, Tenerife, Box 2, Drerup Archives, Lamson Library, Plymouth State University.
- 8 *1936 Exposición de arte contemporáneo*, Tenerife, Box 2, Drerup Archives.
- 9 (No author given), "New Notes in American Ceramics," *Arts and Decoration*, March 1940; *Design* (November 1939). Russell Barnett Aitken, "Eighth National Ceramic Exhibition," *Magazine of Art*, (November 1939).
- 10 Author's correspondence with Stark family, 2005.
- 11 See Untracht, 1957 for Drerup's description of his enameling techniques.
- 12 Box 521, New Americans–Exhibitions of Friendship House, organized through the Greater Federation of Churches of New York. New York World's Fair 1939–1940, Manuscripts and Archives, New York Public Library.
- 13 C. Louise Avery, *The Metropolitan Museum of Art Bulletin*, 36, no. 3 (Mar. 1941), 78.
- 14 Karl Drerup, interview by Ellwyn Hayslip, 1983, Campton, New Hampshire, Archives, League of New Hampshire Craftsmen.
- 15 Baltimore Museum of Art, *An Exhibition of Contemporary American Crafts* (Baltimore: The Baltimore Museum, 1944).
- 16 Drerup's cross was the only contemporary object illustrated with numerous historic examples in the exhibition catalog. Cooper Union Museum for the Arts of Decoration, *Enamel* (New York, The Cooper Union Museum, 1954), fig. 7.
- 17 Thomas S. Tibbs, *Enamels* (New York: Museum of Contemporary Crafts, 1959).
- 18 Review of New England Invitational Crafts Exhibition, DeCordova Museum, in *Craft Horizons* 22, no. 5 (Sept.–Oct. 1962), 33.
- 19 Hayslip interview, 1983.
- 20 Arthur Ames and Jane Goodwin Ames, interview by Betty Lochrie Hoag, June 9, 1965, Archives of American Art, Smithsonian Institution. Unpublished transcript of tape-recorded interview.



plate 1
Karl Drerup
Plaque
Enamel on steel
13 inches square, framed
New Hampshire, about 1955
Pewter frame by George Salo
Private collection
John Hession photograph



plate 2
Karl Drerup and William F. Stark
Multi-Part Panel
Translucent enamel on hammered copper
24 ½ x 37 ½ inches
New York, 1940
Private collection
John Hession photograph



plate 3
Karl Drerup
Two-Part Panel
Enamel on steel
13 ½ x 25 ½ inches, framed
New Hampshire, about 1955
Pewter frame by George Salo
Private collection
John Hession photograph



plate 4
Karl Drerup
Bowl
Enamel on copper
11 ½ inches diameter
New Hampshire, 1951
Private collection
John Hession photograph



plate 5
Karl Drerup
Plate
Enamel on copper
5 inches square
New Hampshire, 1950–1960
Private collection
John Hession photograph



plate 6
Karl Drerup
Three-Part Panel
Enamel on steel
36 ½ x 13 ½ inches, framed
New Hampshire, 1953
Pewter frame by George Salo
Private collection
John Hession photograph



plate 7
Karl Drerup
Circus
Oil on masonite
11 ¾ x 14 ¾ inches
New Hampshire, about 1949
Private collection
John Hession photograph

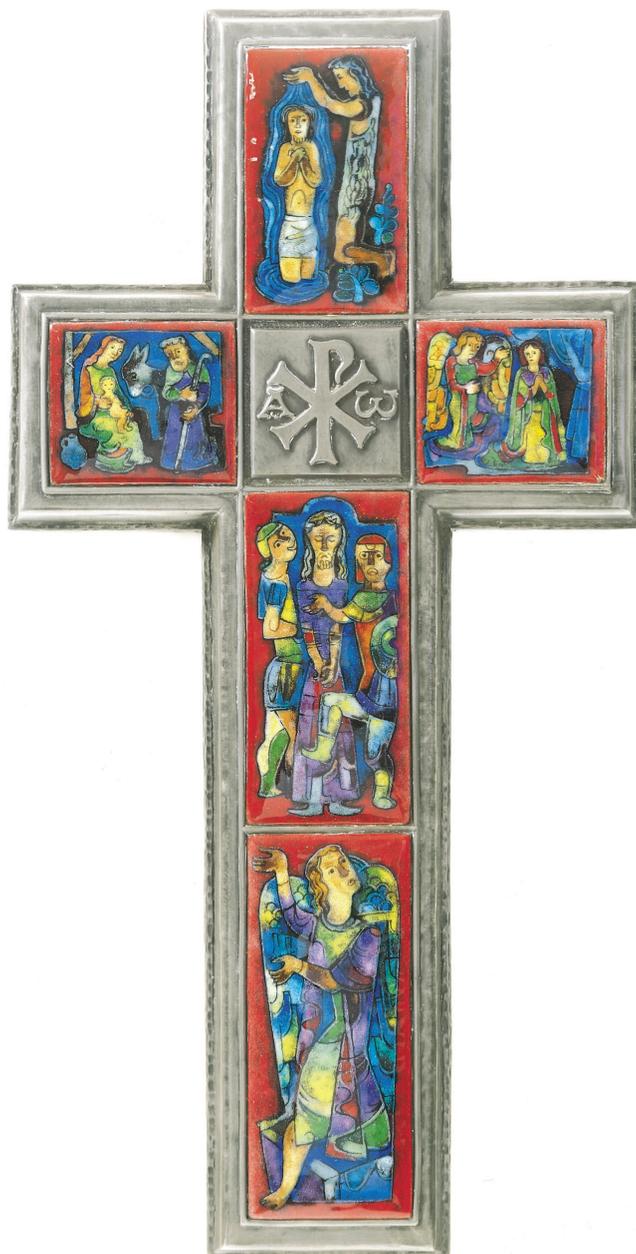


plate 8
Karl Drerup
Wall Cross
Enamel on copper
18 ¾ x 9 ¼ inches, framed
New Hampshire, 1950
Pewter frame by George Salo
Private collection
David Bohl photograph

The Emergence of American Studio Crafts: A Primer

JEANNINE FALINO

TRAINED AS A PAINTER, Karl Drerup converted to enameling in the 1930s after his arrival in the United States. He chose his new medium during the nascent years of the American studio craft movement, an era that shared many affinities with the arts and crafts movement that flourished at the beginning of the twentieth century. This brief essay reviews some of the notable developments that paved the way for the emergence of the studio crafts movement.

British artists and social theorists John Ruskin and William Morris were the founders of the arts and crafts movement in the mid-nineteenth century. They were among the first to articulate the concept of design reform, or aesthetics that also conveyed ideas about improved ways of living. Ruskin and Morris celebrated the dignity of common labor and advocated the use of natural or local materials and visible construction methods in all craft disciplines. Their utopian mission was to validate craft as worthwhile enterprise and in so doing, restore the craftsman as the moral center of a society that they perceived to be under the strain of rapid industrialization. The seeds planted by Ruskin and Morris blossomed in the arts and crafts era, and again during the mid-twentieth century as studio crafts became a desirable and financially-viable pursuit. Lacking a unified voice or discrete shape, the field was catalyzed by philanthropist and visionary Aileen Osborne Webb, who in 1943 founded the American Craft Council and other significant organizations that provided structure and fellowship for their growing numbers.¹

The arts and crafts era and the later studio craft movement share an anti-modernist worldview first expressed by Ruskin and Morris. Their followers regarded the industrialized world as a disruptive and degrading force in society.² In particular, they viewed mechanization of the workplace as a dehumanizing experience yielding quantities of goods that were sadly lacking in the quality of a handmade article. Most importantly, they were fueled by their belief in the transformative power of craft to restore balance amidst a cacophonous and increasingly fragmented world. Crafts offered makers and (by extension) consumers a way to restore the whole individual and symbolized their desire for social reform.

These sentiments found new meaning in the mid-20th century as some individuals began to rebel against what they saw as the oppressive emblems of conventional society—the dull, repetitive quality of factory work and the conformity in manners and dress expected by the business world. Personal expression became a way to take back one’s identity. It could also mean assuming an outsider status—alone or in small, defiant clusters, as typified by the Beat Generation. Alienation and open rebellion against the status quo were expressed in iconic books and films of the period, such as Jack Kerouac’s

On the Road (1957) and Elia Kazan’s film *East of Eden* (1955) starring James Dean. Music, the visual arts, dance, and theater were important arenas in which these attitudes found fresh expression.



figure 1
Anni Albers, designer
Alex Reed, maker,
Strainer brooch
1941–1946,
aluminum strainer with
paper clips and safety pin,
4 1/4 x 3 1/8,
diameter 3/8 inch
The Daphne Farago
Collection,
Museum of Fine Arts,
Boston, 2006.44.



figure 3
Karl Drerup
Plaque
11 1/2 inches
New Hampshire, 1945–
1960
Collection of
Plymouth State
University
John Hession
photograph

Similarly, the academic world broke new ground as early as 1933 with the founding of the small but highly influential Black Mountain College (1933–1957) in North Carolina. This faculty-owned and operated liberal arts college embraced John Dewey’s concept of progressive education that emphasized individual instruction, informality in the classroom, and the use of group discussions and laboratories as instructional techniques. One of the school’s chief pedagogical goals was to convey the notion that learning, like life, was always in flux.

Believing that the study and practice of the visual, literary, and performing arts were essential to a liberal arts education, the school’s founders hired Bauhaus painting professor Josef Albers from Germany as the school’s first art teacher, and within a short time the school became a magnet for restless artists, both teachers and students, seeking new ways of seeing and making art. Anni Albers, his wife and a textile artist, encouraged students to adopt improvisational and appropriationist methods, as demonstrated in a celebrated series of jewelry made from prefabricated household parts (fig. 1). The faculty included many members of the avant-garde, including dancer and choreographer Merce Cunningham, who held his first performance at the school; architect Buckminster Fuller who, with Kenneth Snelson, is credited with creating the first geodesic dome; and composer John Cage, who created his first “happening” there. They are but a few of the school’s teachers whose meteoric careers

changed the trajectory of modern art and society.

Similar developments among artists in contemporary crafts paralleled these bohemian activities.

An early manifestation of the movement, however, was grounded in more practical goals such as making a sustainable income. This idea was probably uppermost in Aileen Osborne Webb’s mind when in 1929 she developed a marketing program for local artisans near her home in Putnam County, New York.³ Her efforts to help rural members of the region climb out of poverty by making and selling their traditional crafts met with modest success, as did similar efforts by Mrs. J. Randolph Coolidge, a Bostonian who summered in Sandwich Center, New Hampshire. Mrs. Coolidge launched Sandwich Home Industries in 1926 by encouraging local residents to produce quilts and weavings. Her efforts culminated in 1931 with the formation of League of New Hampshire Arts and Crafts (now the League of New Hampshire Craftsmen), the first such organization in the nation to receive state support. Both Webb and Coolidge knew of related activities in the Southern Highlands Guild of the southern Appalachian Mountains, which formed in 1929. All of these programs, which sold goods mainly to tourists, yielded some funds for local residents. In so doing, they began to restore dignity to artisanal activities that many thought were forgotten and despised.

The revival of traditional crafts such as basketmaking, weaving, and quilting represents merely the first step of a



figure 3
Edward Rossbach,
San Blas
Cotton and linen
72 x 70 inches
1967
Smithsonian
American Art
Museum,
Gift of Lisa and
Dudley Anderson,
1994.54.

movement that in the 1950s was engaged in a dialogue with several artistic trends. Because their work was essentially two-dimensional and thus related most closely to paintings and works on paper, enamelists were inclined to incorporate elements of modern art into their work. Drerup's interest in Paul Klee's watercolors, for instance, is evident in some of his enamels, and his appreciation for Picasso and Cezanne yielded similar results (fig. 2). For other enamelists like Ellamarie Woolley and her husband Jackson Woolley, the influences of Roualt and Chagall were evident; for Edward Winter, it was training in Vienna as well as the influence of American modern-ists Arthur Dove and Georgia O'Keefe.

Opportunities for travel yielded a different sort of design influence. For instance, weavers and basketmakers Ed Rossbach and his wife, Kathryn Westphal, traveled widely for inspiration, and his *San Blas* textile recall their travels to this Mexican port (fig. 3).

American potters began to adopt a Japanese aesthetic when in 1952 Bernard Leach and Shoji Hamada gave workshops on a tour across the United States. Leach's students Warren and Alix MacKenzie became the American proselytizers of this approach, notable for functional vessels bearing gestural marks (fig. 4). Similarly, Scandinavian design had a powerful hold on American furniture makers and silversmiths, in part due to the early success of the Danish jeweler and silversmith Georg Jensen, whose first American store opened in 1924 on Fifth Avenue in



figure 4
Warren MacKenzie
and Alix Kolesky
MacKenzie
Sauce or gravy server
Glazed stoneware
4 x 7 inches,
diameter 4 ½ inches
1959–1962
Minneapolis
Institute of Arts
Gift of Jane B. and
Martin E. Abel,
from the estate of
Dr. Samuel and
Edith K. Beirstein,
2003.54.6.

New York; by 1957 he was also selling Danish modern furniture.

During the 1940s and 50s, the artist's materials, wood, clay, fiber, glass, and metal, were highly respected for their natural qualities and rarely obscured by any veneer or decoration that might hinder the viewer from appreciating the grain of wood or the texture of a ceramic vessel. This perspective owed a debt to the arts and crafts ideal of being true to one's materials and resonated with this new generation of studio craftsmen. By mid-century, this attitude had evolved into one embraced by modern art and the Japanese concept of *wabi*, the beauty found in the accidental or anomalous. An example of this approach can be found in the work of Berkeley, California, woodturner Bob Stocksdale. The artist, who learned his craft while interned as a conscientious objector during World War II, preferred turning rare woods to exploit their distinctive appearance. In the accompanying photograph, one can see that Stocksdale discovered a thrilling color variation in a section of hawthorn and used his circular plate as a canvas to reveal an abstract, painterly landscape (fig. 5).

Formal education was an early and important transmitter of knowledge from the arts and crafts era to the studio craft generation, since by the early twentieth century most apprenticeships had been rendered obsolete by modern factories. Thus it was that for the first time in craft history the classroom became the chief center for disseminating artisanal knowledge. At the primary and secondary school level, manual training

programs offered woodworking, metalsmithing, and drawing classes. They taught useful skills and raised consciousness about the validity of handwork. Students learned specific skills and discovered the pleasure of making an object from start to finish. At the college level, a few art schools, such as the California College of the Arts,⁴ Michigan's Cranbrook Academy of Art, and the Rhode Island School of Design kept some disciplines from entirely disappearing from the curriculum during the years after World War I. In a similar fashion, when Drerup founded the art department at Plymouth Teachers College, he taught a variety of media, including ceramics, woodworking, and printmaking, so as to prepare students for careers as art educators.

Art schools and art education aside, the first new program to place the craft experience within an academic environment was attempted in 1941 at Dartmouth College in Hanover, New Hampshire. School administrators believed that woodworking and metalworking experiences offered useful knowledge and a respite for young scholars (all male in that era). The school's artist-in-residence, professor Paul Sample, echoed the sentiments of Ruskin and Morris in his thoughtful support for the workshop: "I am convinced that the full and satisfying life must include a balance of intellectual activity with what is a definitely universal yearning (and all too often in our present civilization unfulfilled)—the physical act of building something—whether it be in the nature of a brick wall, a piece of furniture, one's own design in pottery, a trout fly, a garden, a picture, a book binding, a cabin. The medieval monks realized this fully."⁵ Although no grades or department was associated with the workshop, space and funds were allocated for the hiring of Virgil Poling as head of the program, and students were invited to attend on a drop-in basis.⁶

In 1945 Dartmouth College also became the first home for the School for American Craftsmen (SAC).⁷ The school was the idea of Aileen Osborne Webb, whose intent was to provide practical training for those seeking an independent livelihood creating craft multiples.⁸ SAC was founded at a time when craft disciplines were added to college art departments around the country to serve returning veterans attending school on the G.I. Bill. Many of the first professors during that era were, like Drerup, talented immigrants who had fled war-torn Europe. Drerup had

been invited to join the fledgling Dartmouth program, but he preferred a more remote teaching post where he could pursue his artistic vision. Seeking an alternative to the metropolitan New York area, he was profoundly grateful for the mountain retreat that Plymouth Teachers College offered, for it provided him with the peaceful surroundings he sought and the opportunity to teach, even as he continued to make enamels for exhibition.

Drerup's enameling skills brought him early national acclaim in a time of expanding exhibition opportunities.⁹ As early as 1932, the Syracuse Museum of Fine Arts sponsored an annual exhibition on contemporary clay, glass, and enamels that traveled the country. In Kansas, the Wichita Art Association initiated a nationwide juried show (known as the *Wichita Nationals*) in all media beginning in 1946. Both Syracuse and Wichita shows are still in existence today. Other national shows, such as the *Fiber-Clay-Metal* exhibitions held at the St. Paul Gallery in Minnesota between 1952 and 1964 featured artists in these three media. In New York City, Webb opened America House in 1940 as a retail outlet for enterprising craftspeople around the country.

In the postwar years, as the country entered a period of extended growth and the largest housing boom in history, Americans busied themselves by decorating their new homes with special furnishings that were not only modern in style but often made by hand. In New York in 1950, America House launched their successful Young Americans series which provided exhibition opportunities for craftsmen under the age of thirty. With the opening in 1956 of the Contemporary Crafts Museum, also founded by Webb, a busy schedule of thematic, media-based, and one-man exhibitions ensued, including one devoted to Drerup in 1957. Some of the museum's shows were published as complete issues of *Craft Horizons*, the field's first publication and a division of the American Craft Council. International attention came to a core of elite American craftsmen including Karl Drerup with their participation in 1958 in the American pavilion at the Brussels World's Fair. By 1969, when *Objects: USA* opened at the Museum of Contemporary Crafts, crafts had entered the mainstream of American life.¹⁰



figure 5
Bob Stocksdale
Plate
English harewood
7/8 inch; diameter 13
5/8 inches
Yale University Art
Gallery
Mabel Brady Garvan
Collection by
exchange, and a gift
from Stephen S. Lash,
B.A. 1962, in honor of
Ruth and David
Waterbury, B.A. 1958
2002.23.1

Regional exhibitions and smaller galleries also began to dot the landscape. The venerable *May Show*, as it was known, was founded in 1919 by the Cleveland Museum of Art to serve as a showcase for Ohio works in all media. On the west coast, the California Design shows in Pasadena hosted the best of that state's artists in craft and design, beginning in 1954. Elsewhere, small galleries such as Shop One in Rochester, New York, sold work by professors of the School for American Craftsmen, and jeweler Ed Weiner's Arts & Ends shop in New York City provided a salon of sorts for artists to meet and see one another's work. The same is true for craft shows, such as those organized by the American Craft Council, which enabled artists to emerge from their studios to sell their works, compare notes with fellow craftsmen, and meet prospective collectors. The New Hampshire Craftsman's Fair still sponsors annual outdoor festivals now in their 74th year, where artist demonstrations are a perennial attraction for visitors (fig. 6).

The 1940s and 50s were about the emergence of contemporary crafts. This validation as a viable art form was made possible by the organizations erected by its advocates, the most prominent of which were the American Craft Council, the Museum of Contemporary Craft, and *Craft Horizons*. It was a time when colleges and universities established new academic programs in craft disciplines and when artists realized that they could earn a living by selling their work. Museum and gallery exhibitions, as well as outdoor festivals, brought this new art form to a wider audience. With this solid footing came the confidence to explore and experiment—the results of which would be seen in the years ahead.



figure 6
Edward and Mary Scheier
at work in the ceramic studio, Hewitt Hall,
University of New Hampshire, Durham,
1956. Photograph provided by
Milne Special Collections and Archives,
University of New Hampshire, Durham.
Photograph by Richard Merritt

Endnotes

- 1 For a general survey of the era, see Jo Lauria, et al, *Craft in America* (New York: Random House, 2007).
- 2 See John Ruskin, *The Stones of Venice*, 3 vols. (London: Smith, Elder, and Co., 1851-1853) for one of the writer's most influential books.
- 3 Paul J. Smith, "Remembering the American Craft Museum, Reflections on the Past and Current Observations," *Studio Potter* Vol. 32, no. 1, (December 2003): 3-16.
- 4 Founded as California Guild of Arts and Crafts in 1907 and in 1936 renamed California College of Arts and Crafts. Since 2003, the school has been known as the California College of the Arts.
- 5 Sample's text was cited in a memorandum from Dean E. Gordon Bill to President Ernest Hopkins, May 27, 1939. Rauner Special Collections, Dartmouth College, Hanover, New Hampshire.
- 6 *New York Times*, "Dartmouth Sets Up Student Workshop to Teach Youths to Labor with Hands," January 5, 1941.
- 7 Today the school is part of the Rochester Institute of Technology.
- 8 Mary Roche, "New School Offers Crafts for Profit," *New York Times*, January 8, 1945.
- 9 See the artist's chronology for a précis of Drerup's exhibition record.
- 10 For a comprehensive list of exhibitions along with a chronology of the field, see Paul J. Smith and Edward Lucie-Smith, *Craft Today: Poetry of the Physical* (New York: American Craft Museum in association with Weidenfeld & Nicholson, 1986), 279-89.



Karl Drerup
Plate
Cloisonné enamel on copper
5 ½ inches square
New Hampshire, 1945–1960
Private collection
John Hession photograph



Karl Drerup
Plaque
Enamel on copper
15 inches square, framed
New Hampshire, 1950–1960
Private collection
John Hession photograph

Chronology

- 1904 Karl Joseph Maria Drerup, second son of Ludwig and Elisabeth (Steffan) Drerup, was born August 26, 1904, in Borghorst, northwest of Münster in Westphalia, Germany, one of six children in a wealthy Catholic household. Karl's father died in 1906 and his mother remarried within a short time.
- 1918 Karl (14), and his brother Paul (16) were educated at a Cistercian monastery school near Hachenburg, about 100 miles south of their family home.
- 1921 Karl studied drawing at the Kunstgewerbeschule in Münster; he engraved illustrations for a history of the nearby town of Kamen for his degree.
- 1924 Karl (20) traveled on horseback through Spain and Italy and visited North Africa with a group of friends.
- 1925–1928 Infected with tuberculosis during the trip, Karl spent three years in a Swiss sanatorium to regain his health.
- 1928–1929 Earned a graduate degree in graphic arts at the Vereinigte Staatsschulen für freie und angewandte Kunst (Unified State Schools for Fine and Applied Arts) in Berlin. Engraved 42 illustrations for a 1931 German edition of Prosper Mérimée's novella *Carmen*.
- 1930–1933 Second graduate degree, in painting, Accademia di Belle Arti, Florence; informal training as a ceramics painter. Exhibited paintings and ceramic works in Germany and Italy.
- 1932 Exhibited paintings with Deutscher Künstlerbund (included Käthe Kollwitz, Max Pechstein, and others) at the International Art Center, Roerich Museum, New York.
- 1934–1937 Resided and worked as painter and etcher in Puerto de la Cruz, on Tenerife, in Spain's Canary Islands. One-man exhibition (1934); group exhibition including Dali, Kandinsky, and Klee (1936).
- 1937 Immigrated to United States; settled in New York. Active as ceramist; began enamel studies.
- 1939 Exhibited ceramics and enamels in New Americans section of New York World's Fair, and at George Jensen, Inc., Rena Rosenthal's Austrian Workshop, and other New York galleries.
Award for design on porcelain "Shepard" vase, Eighth National Ceramic Annual, Syracuse University. Additional awards 1941, 1947, 1948, 1950, 1956; Juror 1946, 1949, 1951 and 1954.
- 1940 Purchase of enamel bowl by Metropolitan Museum of Art, New York.

- 1942–1944 Taught drawing and painting at Adelphi College (now University), New York. One-man exhibition of enamels held at west-coast museums from Seattle to San Diego.
- 1944 Exhibited 42 enamels, *Exhibition of Contemporary American Craft*, Baltimore Museum of Art.
- 1945 Received American citizenship; move to New Hampshire. Council member of League of New Hampshire Craftsmen.
- 1947 Featured in *Yankee Magazine*, “Painter in Enamels,” July 1947.
- 1948–1968 Professor and founder of the Art Department, Plymouth Teachers College (now University).
- 1950 Awarded Master Craftsman status, Boston Society of Arts and Crafts. Awarded First Prize Enamel, Decorative Arts–Ceramic Exhibition, Wichita Art Association.
- 1952 Awarded, *Fiber, Clay and Metal Exhibition*, St. Paul, Minnesota.
- 1953 Awarded, *Designer Craftsmen USA*, Brooklyn Museum of Art.
- 1957 Featured in *Craft Horizons* (now *American Craft*), “Karl Drerup: Enamelist,” February 1957.
- 1958 One of 79 American craftsmen selected for the American pavilion of the Brussels World’s Fair.
- 1961 One of eight craftsmen selected for *Masters of Contemporary American Crafts*, Brooklyn Museum of Art.
- 1962 Participant, American Deans and Department Heads delegation to Bonn for a four-week study of German Higher Education in the Arts.
- 1974 Participated in the first of two interviews by Robert Brown for Archives of American Art, Smithsonian Institution.
- 1977 Karl’s wife, Gertrude, dies from cancer.
- 1986 Dedication of Karl Drerup Art Gallery at Plymouth State College (now University). Named a Living Treasure of New Hampshire.
- 1995 Elected a Fellow, American Craft Council.
- 2000 Karl dies, aged 96.



Karl Drerup
(Fired by Gerry Williams)
Horse Sculpture
Ceramic
6 ½ inches high
New Hampshire, 1950–1960
Private collection
John Hession photograph



Karl Drerup
Plate
Enamel on copper
4 3/4 inches diameter
New Hampshire, 1950–1960
Private collection
John Hession photograph

Contributors

Catherine S. Amidon, Project Director

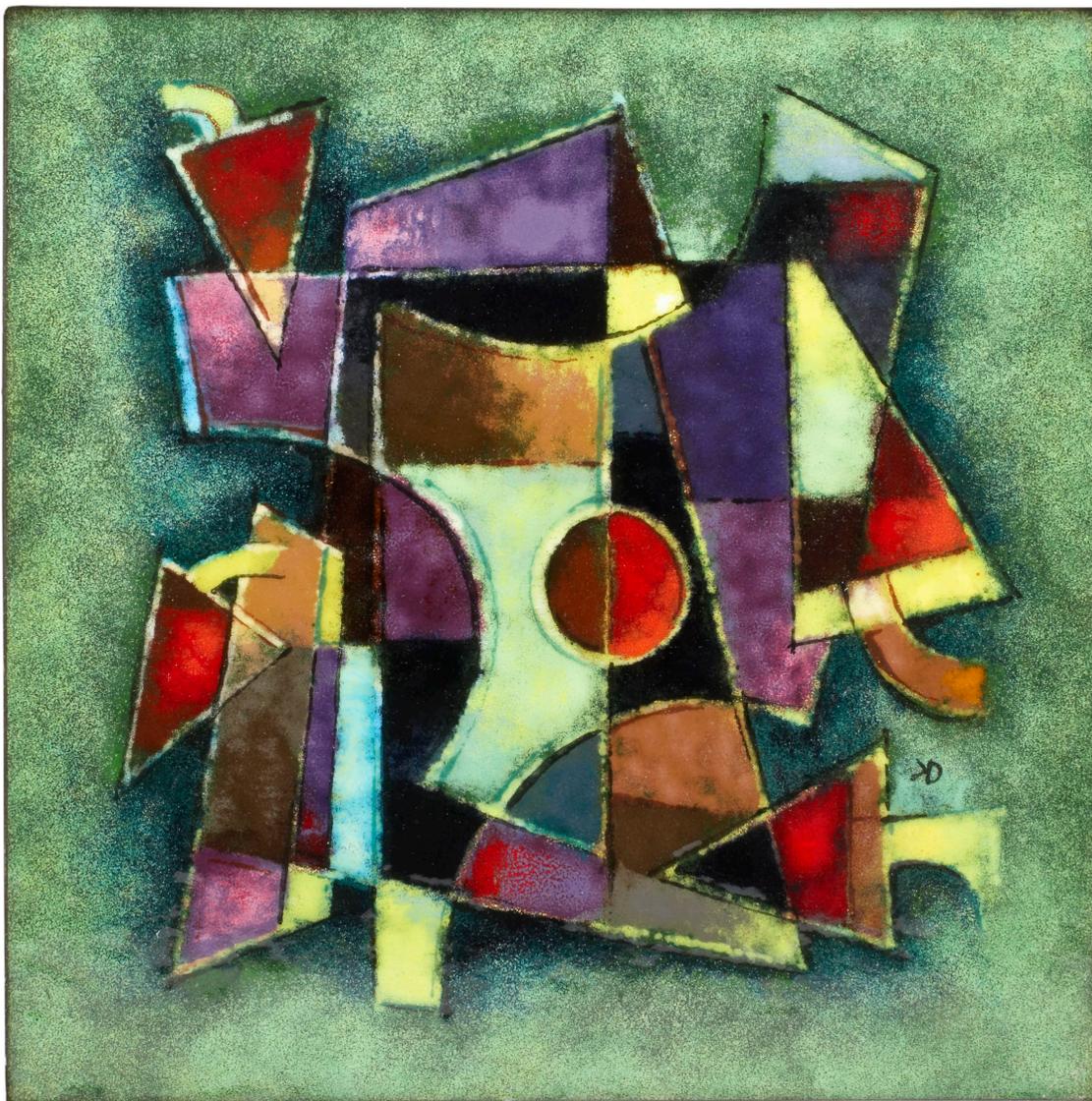
Dr. Amidon is the director of the Karl Drerup Art Gallery and Exhibitions Program. She holds a doctorate from the University of Paris I, Sorbonne, France, in the art and politics of Europe in the 1930s. Amidon has curated several nationally-touring exhibitions, and co-organized the Jamaican pavillion at the Venice Biennial. She was recently awarded a Fulbright Scholarship to Jamaica; her first Fulbright was to the Baltic States and Russia.

Jane L. Port, Curator

An American decorative arts specialist, Ms. Port served as Curator of Collections, Pilgrim Hall Museum, Plymouth, Massachusetts (2002–2005), and has worked on numerous projections and grants at the Museum of Fine Arts, Boston, recently as a contributor to *Silver of the Americas, 1600–2001*, *American Silver in the Museum of Fine Arts, Boston*, Vol. 3 (forthcoming). She has published articles on 20th century silversmith Margaret Craver as well as enamelist Karl Drerup.

Jeannine Falino, Project Consultant

Ms. Falino is an independent curator and the former Peter and Carolyn Lynch Curator of Decorative Arts and Sculpture at the Museum of Fine Arts, Boston. During her 15-year tenure at the MFA, she developed the museum's collection of 20th century American crafts. She is co-author of *Tiffany Jewels* (forthcoming) and *Silver of the Americas, 1600–2001*, Vol. 3 (forthcoming).



Karl Drerup
Plaque
Enamel on steel
6 ½ inches square
New Hampshire, 1950–1960
Private collection
John Hession photograph

Karl Drerup Art Gallery

The logo for Plymouth State University features a white, stylized wave or swoosh above the text. The text is in a serif font, with "Plymouth State" in a larger size and "UNIVERSITY" in a smaller, all-caps size below it.
Plymouth State
UNIVERSITY